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CAMERA SCRIPT

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BBC - 1

STUDIO T.C.4

"DOCTOR WHO" S?

by

DENNIS SPOONER

EPISODE ONE : 'THE WATCHER'

PRODUCER ..... VERITY LAMBERT  
DIRECTOR ..... DOUGLAS CAMFIELD  
P.A. .... DAVID MALONEY  
A.F.M. .... GILLIAN CHARDET  
ASSISTANT ..... CORDELIA CRAWSHAW

DESIGNER ..... BARRY NEWBERRY  
STORY EDITOR .... DONALD TOSH

COSTUME SUP: .... DAPHNE DARE  
MAKE-UP SUP: .... SONIA MARKHAM S

T.M.1 ..... RALPH WALTON  
T.M.2 ..... BERNARD FOX  
SOUND SUP: ..... RAY ANGEL  
GRAMS. .... CHRIS. CARNE  
VISION MIXER .... JOHN LOPEZ  
F.A. .... TREVOR BECKET  
CREW ..... 14

CAMERA REHEARSAL: STUDIO T.C.4: FRIDAY 11th JUNE 1965

Camera rehearsal ..... 10.30 - 1.00 pm (with TK-25)  
LUNCH ..... 1.00 - 2.00 pm  
Camera rehearsal ..... 2.00 - 7.00 pm (Tea approx. 4.0)  
DINNER ..... 7.00 - 8.00 pm (PHOTO-CALL)  
Line-up ..... 8.00 - 8.30 pm  
RECORD: VT/4T/27879 ..... 8.30 - 9.45 pm

TRANSMISSION: Saturday, 3rd July 1965.

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| Page | Scene                                                 | Description                                               | Character                | Time  | Cams/Booms                  | Shots      |
|------|-------------------------------------------------------|-----------------------------------------------------------|--------------------------|-------|-----------------------------|------------|
| 3    |                                                       | <u>TK-25 SEQ.A</u> Opening<br>(27") Titles                |                          |       | S.O.F.                      | 1          |
| 3    | 3.                                                    | Int. TARDIS                                               | DR.WHO: VICKI<br>STEVEN  |       | A1, 2A/C/B,<br>B1, 1A/B/C   | 1 -<br>15  |
| 11   |                                                       | <u>TK-25 SEQ.B</u> Rugged Coast<br>(17") Tardis           |                          | Day   | Grams                       |            |
| 12   | 4.                                                    | Ext. CLIFF TOP                                            | MONK                     | Day   | 4A, C1 (WIND)               | 16         |
| 12   | 5.                                                    | Ext. BEACH (Model)                                        |                          | Day   | 2D                          | 17         |
| 13   | 6.                                                    | Ext. CLIFF TOP                                            | MONK                     | Day   | 4A, C1 (WIND)               | 18         |
| 13   | 7.                                                    | Int. TARDIS                                               | DR.WHO: VICKI<br>STEVEN  |       | 2E, A1, 3A,<br>1B, B1       | 19 -<br>33 |
| 19   | //////////////// RECORDING BREAK 1 ////////////////// |                                                           |                          |       |                             |            |
| 19   | 8.                                                    | Ext. SAXON HUT                                            | EDITH: ELDRED<br>WULNOTH | Day   | 1D, A2, 2F                  | 34 -<br>37 |
| 22   |                                                       | <u>TK-25 SEQ.C</u> Seagulls<br>(7")                       |                          | Day   | GRAMS                       |            |
| 22   | 9.                                                    | Ext. BEACH                                                | DR.WHO: VICKI<br>STEVEN  | Day   | 4B, B2, 3C,<br>4C, 3D. F.R. | 38 -<br>48 |
| 30   |                                                       | <u>TK-25 SEQ.D</u> Tide comes in<br>(22") Water over sand |                          | Day   | Grams                       |            |
| 30   | 11.                                                   | Ext. SAXON HUT                                            | DR.WHO:                  | Night | 3E, 1D, A2, 2F              | 49 -<br>52 |
| 32   | 12.                                                   | Ext. FOREST                                               | VICKI: STEVEN            | Night | 4A, 3F, 03                  | 53 -<br>54 |
| 34   | //////////////// RECORDING BREAK 2 ////////////////// |                                                           |                          |       |                             |            |
| 34   | 13.                                                   | Ext. MONASTERY                                            | MONK                     | Night | 3E, B3, 1E                  | 55 -<br>58 |
| 36   |                                                       | <u>TK-25 SEQ.E</u> Angry Sea<br>(6")                      |                          | Night | Grams                       |            |
| 36   | 14.                                                   | Ext. CLIFF TOP                                            | WULNOTH:<br>ELDRED       | Night | 4A, C1 (WIND)               | 59 -       |
| 37   |                                                       | <u>TK-25 SEQ.F</u> Angry Sea<br>(8") as E                 |                          | Night | Grams                       |            |



| Page | Scene                                                         | Description    | Character        | Time  | Cams/Booms                   | Shots      |
|------|---------------------------------------------------------------|----------------|------------------|-------|------------------------------|------------|
| 37   | 15.                                                           | Ext. SAXON HUT | DR.WHO<br>EDITH  | Night | 3E, B3X, 1D<br>2F, A2        | 60 -<br>77 |
| 43   | //////////////////// RECORDING BREAK 3 ////////////////////// |                |                  |       |                              |            |
| 43   | 16.                                                           | Ext. FOREST    | VICKI:<br>STEVEN | Night | 4D, C3, 3F<br>2G, A3         | 78 -<br>86 |
| 48   | //////////////////// RECORDING BREAK 4 ////////////////////// |                |                  |       |                              |            |
| 48   | TK-25 SEQ. G Moon<br>(11")                                    |                |                  | Night | Grams                        |            |
| 48   | 17.                                                           | Ext. MONASTERY | DR.WHO           | Night | 2H, C4, 4E                   | 87 -<br>88 |
| 49   | 18.                                                           | Int. MONASTERY | MONK             | Night | 1F, A4                       | 89 -<br>90 |
| 49   | 19.                                                           | Ext. MONASTERY | DR.WHO           | Night | 2H, C4, 4E                   | 91 -<br>93 |
| 50   | 20.                                                           | Int. MONASTERY | DR.WHO           | Night | 1F,A4,2J,4E<br>1G/H,3H,Slung | 94 -<br>99 |
| 50   | S/IMP SLIDE Next Ep.                                          |                |                  |       |                              | 100        |
| 50   | ROLLER                                                        |                |                  |       | 4A                           | 101        |
| 50   | 2 SLIDES                                                      |                |                  |       |                              | 102        |

CAST LIST

DR.WHO ..... WILLIAM HARTNELL  
VICKI ..... MAUREEN O'BRIEN  
STEVEN TAYLOR .. PETER PURVES  
MONK ..... PETER BUTTERWORTH  
EDITH ..... ALETHEA CHARLTON  
ELDRED ..... PETER RUSSELL  
WULNOTH ..... MICHAEL MILLER  
SAXON HUNTER ... MICHAEL GUEST



"DOCTOR WHO"

'S'

PART ONE

Clock on ...

RUN TK-25

FADE UP

TK - 25 (27") TELECINE SEQ.A Standard Opening titles S.O.F.

FADE OUT

FADE UP

1.            2    A    16°            3. INT. TARDIS            BOOMS A1/B1  
                 CS Clock Mechanism  
                 VICKI comes into  
                 focus behind it.

SUPER:            SLIDE            'THE WATCHER'

FADE SLIDE

2.            1    A    35°  
                 Control Column  
                 Pull out to MS DR.  
                 behind it.

SUPER:            SLIDE            'by DENNIS SPOONER'

FADE SLIDE

3.            2    A    35°  
                 MS Clock & VICKI  
                 Crab her R to deep 2-s

(1 next)



On 2: shot 3

VICKI: I shall miss then, Doctor.

DOCTOR: Who?

VICKI: Ian and Barbara.

4.     1     A     35°  
         MS DR. VICKI  
         enters L for  
         M 2-s

DOCTOR WHO: (NODDING) Yes, so  
shall I. First Susan, now  
them ...

2 to B

(HE SIGHS, PUTS  
HIS ARM ROUND  
VICKI AND STARTS  
TO LEAD HER OVER  
TO THE ARMCHAIR)

CLOCK  
STRIKE

Pull back and  
pan them R to  
Chair

Come and sit down for a minute.  
I want to talk to you, Vicki.

(VICKI INDICATES BACK  
TO THE CONTROL PANEL)

VICKI: What about the control  
Panel?

DOCTOR WHO: Oh, that's already  
set.

(HE REACHES THE ARM-  
CHAIR SITS DOWN.  
STRETCHES,  
COMFORTABLY)

Slow push in  
to M 2-s

Yes, I'm afraid their decision  
took me by surprise. Shouldn't  
have done, I know; it was  
abvious they always intended  
to take the first opportunity  
of getting back home ...

(VICKI SITS ON THE  
ARM OF THE CHAIR)

VICKI: I know what you mean.  
They weren't getting any younger  
were they?

5.     2     B     9°  
         MS DR.

(1B next)



On 2B: Shot 5

DOCTOR WHO: (CHUCKLING) Think yourself lucky, child they're not here now - and heard you say that! (SUDDEN THOUGHT) And if you think they're old - what must you think of me?

6.     1     B     16°  
          C 2-s Fav.  
          VICKI

VICKI: (SHRUGGING) Well you're different, Doctor. (TAKE) Perhaps we'll land in their time one day, then we can talk about old times ...

DOCTOR WHO: Perhaps, Vicki, perhaps.

7.     2     B     24°     (Rise) VICKI: Anyway, it's done now.  
          M 2-s     (TAKE) / I wonder where the  
          Pull back as Tardis will take us now?  
          VICKI rises &  
          Moves f/d  
          Hold Dr. sitting  
          rear R.

DOCTOR WHO: (NODDING) Yes. It's done. Although I must admit I'm left with one small worry ...

VICKI: You know, New York would be nice. I didn't see very much of it, what with the Daleks behind us like that - but I saw enough from the top of the Empire State Building to want a closer look ...

DR. rises and  
joins her

DOCTOR WHO: Vicki, I was talking to you.

VICKI: What? Oh, sorry ...

What I wanted to say was

DOCTOR WHO: / Are you quite certain you didn't want to go home too?

(1A next)



On 2: shot 7

DOCTOR WHO: I'm afraid I didn't give you very much time to consider ... It would be terrible to think that you just stayed, out of pity for an old man.

VICKI: Doctor, I made my decision. I wanted to stay. I had no one to go back to.

(DOCTOR WHO SMILES,  
PATS HER HEAD)

DOCTOR WHO: Yes - your father ...

VICKI: Now, can't we do something to hurry this thing up?

DOCTOR WHO: Don't worry child. The Tardis will be materialising in no time at all.

Pan DR. L to  
Panel, losing  
VICKI. She  
rejoins on R

(HE MOVES BACK TO  
CONTROL PANEL AND  
FLICKS SWITCHES.

THEY ARE ENGROSSED  
IN THIS WHEN WE  
HEAR A DISTANT  
CRASH OFF SCREEN.

NOISE  
OFF

8.      1      A      16°  
            C 2-s

SOMETHING HAS BEEN  
KNOCKED OVER./

2 to C

VICKI WHIRLS ON  
THE LIVING QUARTER  
DOORS IMMEDIATELY. (Strike  
armchair)

DOCTOR WHO GIVES AN  
UNINTERESTED GLANCE  
AS THOUGH HE  
BARELY HEARD, OR  
DOES NOT BELIEVE IT  
EVEN IF HE HAD.

VICKI: Doctor - did you hear that?

DOCTOR WHO: Something fell over, child. Perhaps I changed course.

(HE LOOKS AT THE CONTROL  
PANEL)

(2C next)

Yes, I think I did.







On 2: shot 11

|     |   |                                                                            |     |                                                                               |
|-----|---|----------------------------------------------------------------------------|-----|-------------------------------------------------------------------------------|
| 12. | 1 | C                                                                          | 24° | (WE FEATURE THE DOOR. IT JERKS, STARTS TO OPEN SLOWLY.)                       |
|     |   | MC 2-s                                                                     |     |                                                                               |
| 13. | 2 | C                                                                          | 9°  | WE CUT TO DOCTOR WHO AND VICKI, BOTH WAITING, BOTH SCARED.                    |
|     |   | MS Feet emerge<br>Tilt up to Panda                                         |     | WE HEAR THE DOOR SLIDE COMPLETELY OPEN.                                       |
| 14. | 1 | C                                                                          | 24° |                                                                               |
|     |   | MS STEVEN<br>Whip tilt as he collapses. Pull back to 3-s as others move in |     | WE CUT TO A CLOSE UP OF VICKI, HER FACE A PICTURE OF SURPRISE AND WONDERMENT) |

VICKI: (cont) Michael!

|     |   |                                                 |     |                                                                                                                                              |
|-----|---|-------------------------------------------------|-----|----------------------------------------------------------------------------------------------------------------------------------------------|
|     |   |                                                 |     | (WE FEATURE THE DOOR, A BATTERED, DISHEVELLED LOOKING MICHAEL STANDS THERE FRAMED IN THE DOOR. HE LOOKS AT EACH OF THEM, STARTS TO PASS OUT. |
|     |   |                                                 |     | DOCTOR WHO AND VICKI MOVE FORWARD TO CATCH HIM.                                                                                              |
| 15. | 2 | C                                               | 16° |                                                                                                                                              |
|     |   | MS Control Panel<br>The column is slowing down. |     | WE CUT TO THE CENTRAL CONTROL COLUMN OF THE TARDIS. AS WE JOIN IT, THE LIGHTS AND MOVEMENT CEASE, AND ALL IS QUIET)                          |

-----  
TK - 25 TELECINE SEQ. B (17")

Ext. Day. (Stock)

A rugged coastline.  
Great waves hit the shore, crash and thunder over the rocks, the waves bursting in the air, the wind, and gulls, blowing, and shrieking.

CUT

2 to D  
MODEL



Tight in on the  
cliffs, nestled  
in the rocks, the  
Tardis materialises  
on the sandy ground,  
with the usual  
accompanying noises.

We can also hear,  
under this, the  
noise of the sea,  
the wind, and the  
gulls.

END TELECINE.

---

16.      4      A      24°      4. EXT. TOP OF CLIFF. DAY.      BOOM Cl ready to push in

MS MONK'S legs  
Tilt up to his  
face.      (WE PAN UP SOME  
ROCKS, AND THERE  
SEE, AT THE TOP  
OF A CLIFF, AN  
OLD MONK LOOKING  
OUT TO SEA.      WIND MACHINE

Push in as he  
kneels down and  
peers over.      WEARING A HABIT,  
THE WIND BUFFETING  
HIM. THE MONK IS  
PERHAPS SIXTY YEARS  
OF AGE. HIS FACE  
IS MISCHEVIOUS, SLY,  
AND CUNNING. A SENSE  
OF HUMOUR MINGLES WITH  
A "Naughty Boy" LOOK.  
ENERGETIC AND SPRY.

WE CAN HEAR THE NOISE  
OF THE TARDIS  
MATERIALISING, OVER  
THE ELEMENTS.

THE MONK HEARS IT  
TOO, AND LOOKS DOWN)

17.      2      D      24°      5. EXT. BEACH. DAY.      /Mute/

Tardis  
Model

- 12 -

(4A next)



On 2: shot 17

(THE TELEPHONE BOX  
IS STANDING AGAINST  
THE ROCK FACE ON  
THE SANDY SHORE.

AS WE JOIN IT THE  
MATERIALISING NOISES  
STOP, AND ALL IS  
QUIET, SAVE THE  
NOISES OF THE ELE-  
MENTS AND GULLS)

18. 4 A 24° 6. EXT. TOP OF CLIFF. DAY. /BOOM C1/  
MS MONK  
Push in and  
elevate to  
MCS MONK  
/2D QUICK  
TO CLOCK/  
(THE MONK HAS  
OBVIOUSLY SEEN THE  
TARDIS BUT HE  
REGISTERS NONE OF  
THE BEWILDERMENT OR  
SHOCK, THAT WE MIGHT  
EXPECT. INSTEAD, HE  
SEEMS TO FIND IT  
AMUSING. HE SMILES,  
THOUGHTFULLY. TAPS  
HIS TEETH WITH HIS  
FOREFINGER AS HE  
SITS ON A ROCK.  
/WIND  
MACHINE/  
WE GO IN ON HIM  
CLOSE, AS HE FOLDS  
HIS ARMS, LOOKS  
OUT TO SEA)

MONK: I wonder ... ?

(HE TAKES ANOTHER  
LOOK DOWN)

19. 2 D 16° 7. INT. TARDIS /BOOMS A1/B1/  
CS CLOCK  
Mechanism  
turning  
20. 3 A 16°  
BCU STEVEN  
drinking.

(1B next)



On 3: shot 20

(WE COME UP ON  
MICHAEL SITTING  
IN THE ARMCHAIR.

VICKI AND DOCTOR  
WHO BESIDE HIM,  
THE DOCTOR OFFERING  
A GLASS OF WATER  
WHICH HE TAKES, AND  
DRINKS)

21.     1     B     24<sup>0</sup>  
          M 3-s     MICHAEL: Thanks, sorry about  
                                  that.

VICKI: We thought you were dead.

MICHAEL: I nearly was. I just  
managed to get down to that  
cable before it burned cut. I  
chased after you ...

22.     3     A     24<sup>0</sup>  
          MS STEVEN     VICKI: You should have Shouted.

MICHAEL: Should have? I never  
stopped!

Pull back to 3-s     (MICHAEL STARTS TO  
                          LOOK AROUND, TO  
                          TAKE IN HIS  
                          SURROUNDINGS. HE  
                          ATTEMPTS TO RISE)

...     MICHAEL:     Quite a ship you've  
got here, Doc. Never seen any-  
thing like it ...

(MICHAEL TRIES TO  
GET UP, IS STILL  
UNSTEADY, FALLS  
BACK, ASSISTED BY  
VICKI)

(1 next)



On 3: shot 22

23.     1     B     16°  
          MCS DOCTOR

DOCTOR: You'd better sit down,  
young man/Now, There are two  
things you can do for me,  
One; sit there until  
you've got some of your  
strength back. And, two;

(THE DOCTOR'S VOICE  
RAISES TO A BELLOW)

24.     3     A     24°  
          M 3-s

Don't call me, Doc! Is that  
quite clear?/

MICHAEL: Yes, yes, whatever  
you say, Doc ...

(VICKI NUDGES MICHAEL  
HARD, HE JUMPS WITH:)

... tor!

Let DOCTOR  
go L.

DOCTOR: Apart from that, I shall  
accept you at your face value.

DOCTOR WHO MOVES  
OUT OF FRAME)

Push in to  
MC 2-s  
VICKI/STEVEN

VICKI: You were lucky to find  
the Tardis, anyway, in all that  
jungle ...

MICHAEL: Yes, I don't remember  
much about that. There was a  
door, I went through it, and  
just flaked out ...

(HE INDICATES THE  
LIVING QUARTERS.  
THEN, AS SOMETHING  
COMES BACK TO HIM:)

Although I seem to remember  
registering that this thing didn't  
look like a ship. Yes, and that  
it was small ... (cont ...)

(1 next)



On3: shot 24

(MICHAEL LOOKS  
AROUND)

25. 1 B 16°  
CS VICKI

MICHAEL: I was probably  
delirious/...

26. 3 A 16°  
CS STEVEN  
smiling

VICKI: No, you couldn't have  
been. It is small outside -  
it's just big in here./

27. 1 B 16°  
CS VICKI

(MICHAEL LOOKS  
AT VICKI, THE  
LOOK SAYING:  
"There's Double  
Duth if ever I  
heard it")

You don't believe me, do you?

MICHAEL: Vicki, of course I  
do ... Every ... word ...

28. 3 A 24°  
MS STEVEN.  
Pull back to  
M 2-s with  
VICKI

VICKI: You know, this isn't  
an ordinary ship, it's a time  
machine!/  
(MICHAEL SHAKES  
HIS HEAD,  
UNBELIEVING)

A time machine,  
MICHAEL:/ Oh, come off it -  
this ship may have a way-  
out design, but that's  
ridiculous!

Let VICKI rise

VICKI: You're a bit stubborn,  
aren't you? You're one of those  
people who never believe a  
word they're told! Doctor!!

29. 2 E 24° (on turn) (VICKI TURNS)/  
Deep 3-s  
DR. f/g L.  
VICKI/STEVEN  
B/g R.

He says the Tardis isn't a  
time machine.



On 2: shot 29

DOCTOR: Does he now?

STEVEN: It's just a science fiction phantasy. It isn't possible.

VICKI: Doctor - you tell him.

DOCTOR: Why should I? He'll find out soon enough!

STEVEN: (MOVING TO DR.) I really meant it when I said this was a way-out design. (TO THE CONTROL COLUMN) What's this?/

30.     3     B     24°  
         M 2-s DR./  
         STEVEN

DOCTOR: What does it look like?

STEVEN: A kind of control column ...

DOCTOR: And that's what it is? That's what it is.

STEVEN: I've seen a few space-ships in my time. But nothing like this. What does that do?

Let DR. go

DOCTOR: (INDICATING) That's the de-materialisator controller. That's the doors, scanner, vertical hold - and that's a chair with a panda on it. That's a time rotor. Ah yes, we've landed. It's sheer poetry!!!/ Don't bother me now.

31.     2     E     16°  
         MS STEVEN  
         Pan him R to  
         VICKI for 2-s

(DOCTOR MOVES OFF.  
STEVEN CROSSES TO  
VICKI)

STEVEN: What did you call this ship? You gave it a name just now.

VICKI: Oh, the Tardis. T.A.R.D.I.S. It stands for Time And Relative Dimension in Space.

(3 next)



On 2: shot 31

MICHAEL: (NODDING) Idbi!

VICKI: Idbi?

(MICHAEL COUNTS  
IT OUT ON HIS  
FINGERS)

MICHAEL: Yes. It stands  
for, I, Don't, Believe, It.

VICKI: You'll find out ...  
You'll find out!!

(WE CUT BACK TO  
DOCTOR WHO, AT  
THE CONTROL  
PANEL.

HE IS LOOKING  
UP AT THE  
SCANNER)

32.

3 B 24<sup>0</sup>

CS Buttons are  
pressed. Tilt  
up to DR.  
VICKI joins  
for M 2-s

DOCTOR WHO: Vicki?

VICKI: Yes Doctor ...

(VICKI MOVES ACROSS  
JOINS DOCTOR WHO  
AT THE CONTROL  
PANEL)

DOCTOR: Our guest will want to  
clean himself up. You might go  
and look out some clothes for  
him and

a cloak - and I'll have  
mine too; they seem to fit  
in with most periods of time.

(VICKI NODS,  
BECOMES INTERESTED  
IN THE SCANNER)

We'll soon show him whether  
this is a time machine or  
not!

(2 next)







JBP

On 1: shot 36

- 21 -

Pull back & Pan  
ELDRED L to door  
making 2-s with  
WULNOTH

(EDITH INDICATES  
THE HUT, AND  
ELDRED MAKES  
FOR IT.

BEFORE HE GETS  
THERE WULNOTH  
APPEARS AT THE  
DOOR. A LARGE  
MAN, LATE TWENTIES  
AS IS HIS WIFE)

ELDRED: Something's landed on  
the beach, I saw it from the  
cliff ...

WULNOTH: What is it?

Let EDITH enter  
R for 3-s

ELDRED: (SHRUGGING) A large  
box. Washed ashore by the  
tide probably from a Viking  
Ship. I didn't go down - I  
came for you ...

WULNOTH: What sort of box?

ELDRED: I don't know. It's just  
very big. I've never seen anything  
like it before.

WULNOTH: We'll have to hurry;  
before the tide comes in.

|     |   |   |      |                |                                   |
|-----|---|---|------|----------------|-----------------------------------|
| 37. | 2 | F | 24°  | (ON MOVE)      | (ELDRED NODS,<br>TURNS MOVES OFF. |
|     |   | L | 3-s. | Let            | WULNOTH FOLLOWS.                  |
|     |   |   |      | men exit R.    |                                   |
|     |   |   |      | Push in to MCS | WE ANGLE ON                       |
|     |   |   |      | EDITH in semi- | EDITH AS SHE                      |
|     |   |   |      | profile        | COMES ROUND TO                    |
|     |   |   |      |                | LOOK AFTER THEM)                  |

EDITH: It'll take you hours to  
get to the beach, and back -  
what about your meal?

(THERE IS NO  
ANSWER FROM  
THEM.

- 21 -

(TELECINE next)



JBP

- 22 -

On 2: shot 37

AS EDITH TURNS  
BACK TO HER  
CHORES, WE:)

-----  
TK-25           TELECINE SEQ. C (7")

Seagulls  
-----

38.     4     B     24°     9. EXT. BEACH DAY     /BOOM B2/F.ROD/  
          MCS Helmet.  
          Pull out to  
          VICKI/DR. f/g  
          with STEVEN  
          rear C.

PULLING OUT WE  
SEE THAT DOCTOR  
WHO IS HOLDING

THE TELEPHONE  
BOX IS SNUG  
AGAINST THE  
CLIFF.

MICHAEL AND  
VICKI IN THE  
BACKGROUND.  
MICHAEL IS LOOKING  
THE TELEPHONE BOX  
OVER CLOSELY.

VICKI IS STANDING  
BEHIND THE DOCTOR.

DOCTOR WHO TURNS)

DOCTOR WHO: Where did you find  
this?

VICKI: (SHE POINTS) Just over  
there. I saw it as soon as we  
came out.

DOCTOR WHO: It's rusted, but  
not that old. Nineth,?tenth?,  
eleventh?, Century. (HE LOOKS  
AROUND) England? (cont ...)

39.     3     C     24°     (TURN)  
          M 2-s VICKI/  
          DR. Pan him- 22 -  
          R to 2-s with  
          STEVEN

(4 next)



On 3: shot 39

(DOCTOR WHO NODS,  
THEN MOVES ACROSS  
TO MICHAEL STILL  
AT THE TELEPHONE  
BOX.

THE DOCTOR OFFERS  
THE HELMET, AND  
MICHAEL TAKES  
IT, AS:)

DOCTOR WHO: (cont) There you  
are, young man. What do you say  
now? A Viking Helmet!

(MICHAEL EXAMINES)

MICHAEL: Maybe ...

DOCTOR WHO: Maybe?!! Well,  
what do you think it is? A  
Space helmet for a sow?

MICHAEL: It could just as  
easily be part of a costume,  
you know, a toy, left here by  
a child.

DOCTOR WHO: Nonsense!

MICHAEL: No more so than your  
theory. Although I'll say one  
thing, your ship is, to say the  
least, unusual!

DOCTOR WHO: (TRIUMPHANT) Aha!  
Changing your ideas now are  
you?/

40.     4     B     24<sup>0</sup>  
         MS STEVEN

MICHAEL: (HE SHRUGS) Well if it  
is a time machine, and I'm not  
saying it is, mind, shouldn't  
you know where you are?  
(cont ...)



On 4: shot 40

MICHAEL: (CONT) I mean,  
surely your control panel/...

41.     3     C     24°  
          M 2-s VICKI/  
          DR. Let DR.  
          go R. Centre  
          on VICKI

DOCTOR WHO: Well, yes, yes -  
but as a matter of fact  
there's been a certain amount  
of technical trouble ...

(HE MOVES OFF)

42.     4     B     16°  
          MCS STEVEN

VICKI: We never know where  
we're going to land next! /

43.     3     C     35°  
          MS VICKI  
          Pan her R to  
          STEVEN for 2-s

MICHAEL: So assuming I  
believe what you're saying -  
that means you can't take  
me home /...

VICKI: Well, not in any  
direct route ...

4 to C

Pull out as they  
move and take them  
to 3-s with  
DOCTOR at rock

DOCTOR WHO: Young man, I  
really don't know why I bother  
with you;

VICKI: (TRYING TO PACIFY)  
Shall we go exploring?

DOCTOR WHO: Yes! We're sure  
to find a settlement, or  
something, that will convince  
this, this upstart of the  
true facts ...

(48 nect)



On 3: shot 43

STEVEN: Well, great - I'm all for that. Oh, and there's just one thing, Doctor ...

DOCTOR: Yes, what is it now?

(STEVEN INDICATES  
THE TARDIS)

STEVEN: How come you settled on this design? A police telephone-box is that right?

Tilt down  
to MONK

DOCTOR: The design is immaterial young man. The tardis is required to land and blend in with its surroundings.

STEVEN: Blend in?

DOCTOR: Quite so. If we should land at the time of the Indian Mutiny, it could take on the appearance of a Hurdah.

44.     4     C     24°  
         M 2-s DR./STEVEN

STEVEN: A howdah?

DOCTOR: A howdah! On the back of an elephant! And if our destination was a luxury liner, then it would materialise possibly as an extra ventilation shaft.

STEVEN: And on a beach against a cliff - as a large rock?

DOCTOR: Yes, yes.

45.     3     C     24° (ON MOVE)     (DOCTOR EXITS)  
         M 3-s with DR.  
         moving U.S.  
         Push in to     STEVEN: And you wonder why  
         MC 2-s VICKI/     I don't believe you?  
         STEVEN

4 to B

ON TO PAGE 27



On 3: shot 45

MICHAEL: (cont) You know that boulder looks awfully like a telephone box!

VICKI: That's another of those technical hitches. The Doctor will repair it one day.

(CONT.)

VICKI: If there's going to be any exploring we'd better get started. It'll be dark in a few hours by the look of it...

Pull back to 3-s with DR. rear. Then tilt down to MONK. Push in on MONK

DOCTOR WHO:

I suggest we walk along the beach, find a cove where the cliffs fall away to sea level ...Come along.

46. 4 B 35°  
M 3-s  
STEVEN X's L.

3 to D

MICHAEL: That could be miles - it would be quicker to go up here ...

DOCTOR WHO: Possibly it would, but I am not a mountain goat - I prefer walking, to climbing, any day!

Pull back with DR. keeping VICKI/STEVEN rear L.

MICHAEL:

Vicki and I will help you ...

(On to page 28)



rewrite

On 4: shot 46

- 28 -

DOCTOR:  
not require any assistance!!!  
You seem to be set on climbing  
- very well, climb! I shall  
walk!

VICKI: We'll come with you,  
Doctor.

DOCTOR WHO: No, no, I shall  
go alone - you two stay here w  
with the ship. When I arrive  
then you can both come on up  
and join me.

VICKI: But, Doctor ...

DOCTOR WHO: I'm not going  
to argue, child ...

MICHAEL: You may not find  
a cove ...

Let DOCTOR  
go R.

Push in on  
VICKI/STEVEN

DOCTOR WHO: Then I shall come  
back here, won't I?

STEVEN: (LAMELY) But , oh heck!

(DOCTOR GOES OFF)

VICKI: You might try and be  
a bit more tactful in  
future ...

ON TO PAGE 29



AM

- 29 -

On 4: shot 46

MICHAEL: Now don't you start -  
Come on, let's go up ...

VICKI: Shouldn't we wait till  
the Doctor's there?

MICHAEL: Why? We'll have to climb up sooner or later - it might as well be sooner. We can walk along the top of the cliff and meet him ... That looks climbable.

47. 3 D 24° (ON MOVE) VICKI: (IN CHORUS) I'm not very  
good on heights!!  
Depressed CS  
MONK against  
Rock, listening

Pull back as  
he rises and  
runs U.S. to  
box

WE ANGLE BACK  
TO REJOIN THE  
OLD MONK BEHIND  
THE BOULDER.

HE POCKETS HIS  
PEN AND NOTEBOOK,  
PEERS UP TO MAKE  
SURE THEY'VE  
GONE. THEN HE  
STANDS, SHIELDS  
HIS EYES TO LOOK  
UPWARDS, MOVES,  
KEEPING OUT OF  
SIGHT.

48.      4    B    24<sup>0</sup>  
             MS BOX.  
             MONK peeps  
             around corner.

Pull out as he  
examines box.

Push in to MCS  
as he listens  
to Tardis hum.

Pull out and  
tilt down to  
wrist

then

HE GOES UP TO  
THE TELEPHONE  
BOX, GIVES IT  
AN EXAMINATION,  
TRIES THE DOOR,  
IS NOT SURPRISED  
TO FIND IT LOCKED.

HE LOOKS AROUND  
FURTHER, GLANCES  
AT HIS WRIST,  
SEEMS TO HAVE  
LOST SOMETHING.

HE GOES BACK  
BEHIND THE  
BOULDER. LOOKS.

(TELECINE NEXT)

- 29 -



On 4: shot 48

(DOES NOT FIND WHAT  
HE IS LOOKING FOR.

MIX to

TK-25 TELECINE SEQ. D (22")

Show of the Water flowing  
across the sand.

Later, the sea. It is  
getting dark. The tide  
is coming in, the water  
rolling up the beach.

4 Clear to  
rear of HUT

MIX to

11. EXT. SAXON HUT. NIGHT

49. 2 F 35°  
LS Hut. DR.  
enters R.  
Framing shot.  
(Hide his  
identity)

4 into A

(VERY LATE EVENING.

THERE IS NO SIGN  
OF LIFE AROUND.  
WE CAN HEAR NIGHT  
FOREST SOUNDS.  
FIRE GLOWING AND  
A LARGE BOWL IS  
OVER IT CONTAINING  
A MEAL.

50. 1 D 24°  
MS Feet enter R.  
Crab them L past  
fire and then  
to door.

ALMOST AS SOON  
AS WE GO IN WE  
HEAR A TWIG CRACK  
AS SOMEBODY STEPS ON  
IT, AND SECONDSN  
LATER DOCTOR WHO  
W LKS INTO SHOW.

51. 3 E 24°  
MCS Wolf's head.  
Whip tilt up DR.  
Pull back as he  
comes D.S. &  
kneels looking  
at bow and arrow.

HE MOVES FORWARD  
CAUTIOUSLY, NOTES  
THE MADE UP FIRE,  
THE DOCTOR CROSSES  
TO THE HUT,  
LOOKS IN, WITHOUT  
ENTERING, SATISFIED  
THAT IT IS EMPTY  
TURNS. A SPEAR COMES  
INTO FRAME, HELD TO  
HIS THROAT.

(1 next)



On 3: shot 51

|     |          |          |            |                                                                                   |                                               |
|-----|----------|----------|------------|-----------------------------------------------------------------------------------|-----------------------------------------------|
| 52. | <u>1</u> | <u>D</u> | <u>24°</u> | <u>(ON EXIT)</u>                                                                  | (THE SPEAR PINS<br>DOCTOR WHO TO<br>THE WALL. |
|     |          |          |            | MCS DOCTOR<br>emerging.<br>He moves D.S.<br>Branch pins<br>his throat to<br>wall. | WE PUSH IN ON<br>HIM.)                        |
|     |          |          |            | Push in on him.                                                                   |                                               |

MIX to

|     |          |          |            |                                   |                                        |
|-----|----------|----------|------------|-----------------------------------|----------------------------------------|
|     |          |          |            | 12. EXT. FOREST SECTION. NIGHT    |                                        |
| 53. | <u>4</u> | <u>A</u> | <u>35°</u> | <u>MS VICKI/STEVEN</u>            | <u>/BOOM C2/</u>                       |
|     |          |          |            | enter shot R.                     | (STEVEN AND<br>VICKI IN THE<br>FOREST) |
|     |          |          |            | Crab them past<br>trees to bushes |                                        |

ON TO PAGE 33



On 4: shot 53

Push in  
on them

VICKI: Wolves. (TURNING  
TO HIM) And we're lost.

MICHAEL: It would have  
been senseless to wait all  
night on the top of the  
cliff.

Depress with  
VICKI.

STEVEN comes  
down for 2-s

VICKI: Huh! - It was just  
as senseless to come inland  
... And anyway the Doctor  
thinks we're with the Tardis.

MICHAEL: I'd have thought we'd  
have found a building, or a  
house, easily. Then we  
could have gone and looked  
for him in the morning.

MICKI: We always try and  
stay together.

(TO HERSELF  
ALMOST)

You'd have thought I'd  
learnt that by now ...

Elevate as  
STEVEN rises.

Pan him L.  
then R into 2-s  
with VICKI

MICHAEL: Well - we can't  
stay here. There must be a  
building of some sort  
around ...

VICKI: There wasn't all that  
many of them in tenth Century  
England ...

ON TO PAGE 34

(3 next)



AM

- 34 -

On 4: shot 53

MICHAEL: If that's where we are. I'm not completely convinced yet, you know. Maybe the Doctor 's landed on the wrong planet or something.

(VICKI IS ABOUT  
TO REPLY BUT  
MICHAEL HOLDS  
UP HIS HANDS  
TO STOP HER)

Yes, all right - let's talk  
about it when we've found some  
shelter /...

54.     3     F     24°  
         L 2-s. They  
         approach & STEVEN  
         blacks out Camera. (MICHAEL AND  
                                 VICKI MOVE OFF  
                                 AND WE:)

CUT TO BLACK

---

|        |                   |        |
|--------|-------------------|--------|
| 1 to E | RECORDING BREAK B | A on 2 |
| 2 to F |                   | B to 3 |
| 3 to G |                   | C to 1 |
| 4 to A |                   |        |

---

55.     1     E     35°     13.     EXT.     MONASTERY.     NIGHT,     /BOOM B3/

MS MONK (back  
to camera)

He moves U.S.

Pan him L to  
door and see  
him through.

(WE HOLD A  
SHOT OF A  
DARKENED MONAS-  
TERY. TWO OR  
THREE CENTURIES  
OLD, AND LONG  
DESERTED.

IT IS CRUMBLING,  
AND BECOMING  
DERELICT. THE  
FOREST HAS CLOSED  
IN ON IT.

WE CAN ONLY SEE  
PART. A LOOR  
IS OPEN, BANGS  
SLIGHTLY IN THE  
WIND, WHERE WE  
CAN HEAR RUSTLING  
THE TREES.

ECHO  
inside

- 34 -

(3 next)



AM

- 35 -

On 1: shot 55

THE MOON SHINES,  
AND DULLS, AS  
A CLOUD PASSES  
OVER IT.

OWLS HOOT.

THE FOREST  
NOISES ARE HEARD.

56.     3     G     24°  
            Low angle. MCS  
            Hands locking  
            door.  
            Tilt up to MONK  
            let him go L.

SOON AFTER WE GO  
IN WE SEE THE  
OLD MONK APPEAR  
INTO FRAME. HE  
LOOKS AROUND,  
AS THOUGH TO  
MAKE CERTAIN HE  
HAS NOT BEEN  
FOLLOWED, THEN  
GOES THROUGH THE  
DOOR, WHICH HE  
CLOSES, AND LOCKS,  
FROM INSIDE.

MIX to

LIGHTING  
CUE

57.     1     E     35°  
            LS MONASTERY  
            Light switches on.

WE SEE A LIGHT  
COME ON THROUGH  
A HIGH, SMALL,  
BEADED WINDOW.

Slow push in on  
lighted window  
as chanting  
begins.

NOT VERY BRIGHT,  
IT LOOKS LIKE  
CANDELIGHT, BUT  
COMES ON SUDDENLY,  
AS THOUGH FROM A  
SWITCH. ALL IS  
SILENT.

MIX to

58.     3     G     35°  
            Low angle  
            Track down  
            corridor to  
            chanting

THEN SUDDENLY,  
WE HEAR FROM  
INSIDE THE  
MONASTERY, THE  
SOUND OF MONKS  
SINGING, CHANTING  
PRAYERS.

WE HOLD MOMENTARILY,  
AND THEN WE:)

(TELECINE NEXT)

- 35 -



On 3: shot 58

MIX to

-----  
T K- 25                    TELECINE SEQ. E (6")

Angry Sea

1 to D  
 3 to E  
 FAST

-----  
14. EXT. TOP OF CLIFF. NIGHT.

BOOM CL

59.

4    A    24°

Low angle MS  
 2 figures appear  
 and creep fwd.

(WE CAN HEAR  
 THE SEA  
 CRASHING  
 AGAINST THE  
 ROCKS BELOW.

DARK, THE  
 ONLY LIGHT IS  
 FROM THE MOON.

AS WE GO IN  
 WE SEE WULNOTH  
 AND ELDRED  
 APPEAR.

ELDRED MOVES  
 INTO SHOT FIRST,  
 AND LOOKS OVER  
 THE CLIFF.

Push in on them  
 as they peer  
 over edge.

HE MOVES DOWN  
 OVER THE ROCKS  
 AS FAR AS HE CAN,  
 TO GET A BETTER  
 VIEW.

HE TURNS TO  
 WULNOTH)

ELDRED: It was on the beach -  
 below us here ...

WULNOTH: Are you certain?

ELDRED: Yes, positive - I  
 remember the way the rocks  
 look ...

(TELECINE NEXT)

(WULNOTH AND  
 ELDRED BOTH  
 STARE DOWN  
 FOR A COUPLE  
 OF SECONDS,  
 THEN:)



On 4: shot 59

WULNOTH: Pity ... it might  
have been valuable ...

ELDRED: (NODDING) It would have  
been crushed against the rocks  
by now, whatever it was ...

(AS WULNOTH  
AND ELDRED  
BOTH STARE  
DOWN, WE  
TAKE THEIR  
EYELINE, AND  
CUT TO:)

-----  
TK - 25. TELECINE SEQ. F (8")

QUICK CLEAR  
4A out  
Cl out to  
rear of  
boat

Ext. Stock Film. Night.

A SHOT of an angry sea,  
as from the top of a  
cliff.

The water smashes  
against the cliffs,  
below us, sending up  
great waves of foam,  
and spray.

END TELECINE  
-----

|     |                          |                                                                         |                                                          |
|-----|--------------------------|-------------------------------------------------------------------------|----------------------------------------------------------|
|     |                          | <u>15. EXT. SAXON HUT. NIGHT. /BOOM A2/</u>                             |                                                          |
| 60. | <u>3 E 24°</u>           | CU Mead poured<br>into drinking<br>horn.. Pull<br>back to MCS<br>EDITH. | (DR.WHO AND<br>EDITH)                                    |
|     |                          | Pan her to<br>door.                                                     | EDITH MOVES<br>OUT TO DR.<br>WITH THE<br>MEAD).          |
| 61. | <u>1 D 24° (ON MOVE)</u> | MCS HORN.                                                               |                                                          |
|     |                          | Crab & pan it<br>R to DR. for<br>M 2-s                                  | <u>DOCTOR</u> : What's this?<br><br><u>EDITH</u> : Mead. |



On 1: shot 61

DOCTOR WHO: Mead? Oh, mead!  
Yes, well, thank you. Thank you  
my dear. Your good health.  
(DRINKS) Delightful. (BURPS)  
Delightful!

WAITING ON HIM.  
WE CAN HEAR,  
FAINTLY, BUT  
CLEARLY, OVER  
THE OTHER  
SOUNDS, THE NOISE  
OF THE CHANTING  
MONKS FROM  
THE MONASTERY,  
CARRIED BY THE  
WIND.

THE DOCTOR STOPS  
TO LISTEN, THEN  
TURNS TO ASK  
EDITH)

DOCTOR WHO: Is the monastery  
very far away?

EDITH: No, not far ( SHE POINTS )  
just at the top of the hill.

(SHE LISTENS  
A SECOND  
THEN:)

62.     2     F     24°  
           M 2-s fav.  
           EDITH

When the wind's in the right  
direction you can hear the monks  
much clearer, as though they're  
in the village down there ...

63.     1     D     24°  
           M 2-s fav.  
           DOCTOR



On 1: shot 63

DOCTOR WHO: Yes, yes, sounds  
can play many tricks. (THEN)  
Thank you for your hospitality.

64.     2     F     24<sup>0</sup>  
          M 2-s fav.  
          EDITH

EDITH: I hope you will forgive  
my harsh welcome. Although we  
fear strangers, we are always  
happy to share what little we have  
with     A traveller  
          not that we see many.  
I'm sure that when my husband  
returns he'll insist you stay  
the night. Then you can rejoin  
your friends in the morning.

65 .     1     D     16<sup>0</sup>  
          MS DOCTOR

DOCTOR WHO: That's very kind  
of you, very kind. Yes, I hope  
they're not worrying about me too  
much, I walked much farther than  
I intended. (THEN:) You're  
near the coast here...

66.     2     F     9<sup>0</sup>  
          MCS EDITH

EDITH: Yes. It has it's  
advantages, While there are fish in  
the sea one need not starve, but  
there are disadvantages of course.

67.     1     D     16<sup>0</sup>  
          MS DOCTOR

DOCTOR WHO: Of course ... er ...  
the Viking raiders for example?

68.     2     F     9<sup>0</sup>  
          MCS EDITH

EDITH: We've seen very little  
of them this year, except for  
the one attack that was beaten  
off North of here...

69.     1     D     16<sup>0</sup>  
          MS DOCTOR

DOCTOR WHO: Yes, I heard of the  
battle. The King has certainly  
improved the position no end.

70.     2     F     5<sup>0</sup>  
          CS EDITH

EDITH: The King?     Harold  
          Godwinson!!!

71.     1     D     9<sup>0</sup>  
          MCS DOCTOR



On 1: shot 71

(DOCTOR REACTS  
PLEASED AT  
HAVING EXTRACTED  
THIS INFORMATION)

EDITH: (Cont) We received  
no help from him!

DOCTOR: Do you know that to me  
it seems only yesterday that the  
good King Edward was laid to  
rest? ... When was it? Oh.

72.     2     F     24°  
         M 2-s fav.  
         EDITH

EDITH: The beginning of the year.

DOCTOR: The beginning of the  
year! of course it was ...  
That was most refreshing.

EDITH: I'll get you more.

73.     1     D     24°  
         Depressed.  
         MS DR.  
         Elevate & pull  
         out as he rises.

DOCTOR: Oh, thank you.

(DOCTOR TURNS  
AWAY)

Now, if Harold is King, and Edward  
was buried at the beginning of the  
year, it must be 1066!!

74.     2     F     24°  
         MS DR.  
         He moves into  
         MCS. EDITH  
         rejoins him L.

(HE LOOKS ROUND  
AT THE TREES)

And judging by the leaves, its  
late summer.

(HE TURNS BACK TO  
EDITH)

(TAKING MEAD) Thank you, my dear.  
It's silly of me, I know, but we  
are in Northumbria!?

EDITH: Why yes, of course we are.  
Why do you ask?



On 2: shot 74

- 41 -

rewrite

DOCTOR WHO: Oh, just that I couldn't remember whether or not I'd crossed the border. Tiresome of me - you must be patient with an old man ...

(EDITH SMILES,  
STARTS TO  
COLLECT THE  
THINGS TOGETHER)

EDITH: Rest in front of the fire, you must be tired after your journey. And excuse me but I have some things to do before Wulnoth returns ...

Let EDITH  
go U.S.

DOCTOR: I will my dear. Thank you.  
(THE DOCTOR  
SMILES,  
AND NODS, AS  
EDITH GOES  
OUT OF  
FRAME,  
BUSYING  
HERSELF WITH  
HER CHORES)

THE DOCTOR  
SITS CLOSER  
THE FIRE,  
THROWS ON  
ANOTHER LOG  
AS THE NIGHT  
CHILL DRAWS IN.

HE STROKES HIS  
CHIN IN THOUGHT,  
AND WE GO IN ON  
HIM)

Push into  
MCS DOCTOR

DOCTOR WHO: Yes, yes - pity Barbara isn't here. Now if my memory of English History serves me right, there'll be a Viking invasion. And very soon! Oh dear, let me see. Harold came North to defeat Hardrada the Norwegian King. Yes, before facing William the Conqueror at Hastings ... Interesting.  
(Cont ...)

(1 next)

- 41 -



On 2: shot 74

DOCTOR WHO: (cont) Yes it  
should be very interesting!  
(HE CHUCKLES) And it'll put  
that young Michael in his place...

75.     1     D     24°  
          MS DOCTOR  
          Grab him L to  
          fire.

(HE STOOPS  
TO POKE THE  
RIRE WITH  
ANOTHER LOG.

Push in and tilt  
down as he  
pokes it.

THE WIND DROPS,  
AND THE MONKS  
CHANTING GROWS,  
VERY SLIGHTLY,  
IN VOLUME.

Whip tilt to  
DOCTOR'S face.

THE DOCTOR  
SETTLES BACK  
TO LISTEN TO IT.

THEN, SUDDENLY,  
HE IS ALERT.  
HE STANDS,  
STRAINING TO  
LISTEN.

THEN CUPS A  
HAND TO HIS  
EAR.

Elevate as he  
rises.

Let EDITH  
join L for  
M 2-s

Woman! Woman! Where are you?

(EDITH HURRIES  
BACK TO REJOIN  
THE DOCTOR)

The monastery - where did you  
say it was?

EDITH: (SHE POINTS) The top  
of the hill. What's wrong,  
what have you ...?



HMA

-43-

On 1: shot 75

(THE DOCTOR  
WAVES HER  
TO SILENCE)

DOCTOR WHO: And the monks? Have  
they been there long?

EDITH: No. The monastery  
itself was deserted for years  
and years ...

(DOCTOR WHO  
LOOKS 'I  
THOUGHT SO')

Then, several weeks ago, some  
monks must have moved back in ...

DOCTOR WHO: But you haven't  
seen them - no-one in the village  
has. /

76. 2 F 5°  
MCS EDITH

EDITH: Yes, that's true! But how  
could you know that? One of them's  
been seen, but never spoken to /...

77. 1 D 24°  
M 2-s. Pan  
DOCTOR R losing  
EDITH.  
Pan him L back  
into 2-s centre  
on EDITH.  
Depress as she  
kneels.  
  
Push in to  
MCS

DOCTOR WHO: (NODDING) You've  
been very kind, and helpful -  
but I must leave you now.

EDITH: You're going to the  
monastery?

DOCTOR WHO: (NODDING) I am.

FADE OUT

(THE DOCTOR  
MOVES OFF,  
EDITH WATCHES  
HIM GO)

RECORDING BREAK

BOAT TRUCK TO  
2nd POSITION.

FADE UP

78. 4 D 24°  
LS through  
bushes. VICKI/  
STEVEN approach  
Pull back as  
they come thru  
bushes

16. EXT. SECTION OF FOREST. NIGHT.

/BOOMS C3/A3/

(WE COME UP IN  
A SECTION OF  
THE FOREST.

-43-

ON TO PAGE 45



On 4: shot 78

STEVEN: Are you coming?

VICKI: Let's rest?

MICHAEL: We just did, Vicki - not so long ago.

VICKI: But I'm tired, I can't go on much more....

Depress as  
they sit.

MICHAEL: All right, we'll stop for a little while - but we can't stay here all night. Remember those wolves.

(VICKI SITS DOWN)

VICKI: Shhh!!!

STEVEN: What's the matter?

|     |   |   |     |           |                     |
|-----|---|---|-----|-----------|---------------------|
| 79. | 3 | F | 16° | (ON TURN) | SUDDENLY VICKI IS   |
|     |   |   |     |           | ALERT TO AN UNHEARD |
|     |   |   |     |           | NOISE. SHE STANDS   |
|     |   |   |     |           | QUICKLY, PULLS      |
|     |   |   |     |           | MICHAEL BACK INTO   |
|     |   |   |     |           | THE BUSHES)         |

Depressed C 2-s  
VICKI/STEVEN

VICKI: I think there's someone coming ....

MICHAEL: Why are we hiding? we can ask the way ...

VICKI: I'd rather we followed whoever it is, until we know we're safe ...

(MICHAEL DOESN'T  
ACCEPT THIS, IS  
ABOUT TO GO OUT FROM  
THE BUSHES.  
VICKI PULLS HIM  
BACK)

VICKI: Suppose you do what I say this time?

|     |   |   |     |                  |
|-----|---|---|-----|------------------|
| 80. | 2 | G | 24° | (STEVEN SHRUGS)/ |
|     |   |   |     |                  |
|     |   |   |     |                  |
|     |   |   |     |                  |
|     |   |   |     |                  |
|     |   |   |     |                  |

Depressed CS  
RABBIT. SAXON  
Hunter moves  
U.S.



81.      4      D      35°  
            LS SAXON moving  
            through. He  
            picks up  
            object.

WE  
CUT AWAY TO SHOW  
A SAXON MOVE INTO  
FRAME, WALKING  
ALONG THE PATH.  
HE CARRIES A  
RABBIT OR SOMETHING,  
SUGGESTING HE IS  
OUT LATE, COLLECTING  
FROM THE TRAPS.  
HE MOVES ALONG.

SUDDENLY, SOMETHING  
CATCHES HIS EYE  
ON THE EDGE OF THE  
PATH, GLINTING IN THE  
LIGHT OF THE MOON.  
HE STOPS, MOVES  
ACROSS, PICKS IT  
UP, EXAMINES IT.

WE RESUME ON MICHAEL  
AND VICKI PEERING  
OUT FROM BEHIND  
THE BUSHES)

82.      3      F      16°  
            C 2-s VICKI/  
            STEVEN

VICKI: He's found something ....

MICHAEL: What is it?

VICKI: I can't see ....

MICHAEL: You drop something?

VICKI: I don't know - I don't  
think so ...

83.      4      D      35° (ON RISE)  
            LS SAXON. STEVEN  
            rises into shot  
            R and moves U.S.  
            twds.him.

(BEFORE VICKI CAN  
SAY ANYTHING, MICHAEL  
JUMPS FROM THE  
BUSHES)

MICHAEL: Hey, come back!

84.      2      G      35°  
            MLS SAXON & STEVEN  
            twds.Cam. WHIP  
            TILT as they - 46 -  
(4 next)    fall to ground.

(THE SAXON, STARTLED,  
FRIGHTENED OF ROBBERS,  
OF VIKINGS, OR BOTH,  
TURNS TO RUN, HIS  
FIRST INSTINCT.



MICHAEL, ALSO DETERMINED  
NO TO LET HIM GET  
AWAY, CHASES HIM,  
BRINGS HIM DOWN WITH  
A RUGBY TACKLE.  
A FIGHT DEVELOPS.

VICKI'S legs  
enter shot

VICKI MOVES OUT  
FROM THE BUSHES,  
ANNOYED AT MICHAEL,  
SHOUTS:)

VICKI: Stop it! Stop it!  
Steven.

(MICHAEL TURNS,  
THINKING VICKI SHOUTS  
A WARNING, AND, AS  
A FIST EXPLODES  
ON HIS JAW)

SAXON goes over  
on STEVEN

Elevate as he  
rises into 2-s  
with VICKI

Hold VICKI as  
he runs off.

85.     4     D     35°  
         Depressed LS  
         SAXON  
         He runs up & out  
         R. VICKI rear of  
         shot

(MICHAEL IS HURLED  
BACK, THE SAXON  
DIVES ON HIM.  
VICKI LOOKS  
EXASPERATED, PICKS  
UP A BRANCH. THE  
SAXON SEES HER  
COMING, SCUFFLES,  
DRAGS HIMSELF FREE,  
AND IS SWALLOWED  
UP BY THE FOREST.

VICKI MOVES ACROSS  
TO MICHAEL, HELPS  
HIM SIT UP, AS HE  
SHAKES HIS HEAD TO  
CLEAR IT)

86.     2     G     24°  
         Deep MS STEVEN  
         VICKI enters  
         for 2-s

VICKI: You all right?

MICHAEL: I think so. I got it  
anyway.

VICKI: What is it?

MICHAEL: D'you still say your time  
machine brought us to the tenth  
century?



On 2: shot 86

Push in on  
WATCH & pan  
to MCS VICKI

(MICHAEL BRINGS UP  
THE ARTICLE. IT IS  
A WRIST WATCH, ON A  
METAL STRAP. IT  
CATCHES THE MOONLIGHT.

CUT TO BLACK

WE FEATURE VICKI'S  
PUZZLED REACTION,  
AND THEN)

4 to E

RECORDING BREAK

A to 4  
B to 4  
C to 3

TK-25 TELECINE SEQ. G (11")

EXT. STOCK FILM. NIGHT.

We feature the moon in  
the sky, as it goes  
behind a cloud.

CUT TO.

87.     4     E     35°     17. EXT. MONASTERY. NIGHT.     /BOOM C3/

LS Window.  
Pull back to  
MCS DR. R of  
frame

Pan L & push  
in with him to  
door.

(DOCTOR WHO LOOKS  
UP AS THE MOON  
GOES BEHIND A  
CLOUD. THE CHANTING  
OF THE MONKS CON-  
TINUES.

THE DOCTOR CROSSES  
TO THE DOOR, LOOKING  
AROUND CAREFULLY.  
THE LIGHT IS STILL  
SHINING THROUGH THE  
WINDOW. THE DOCTOR  
NOTES THIS. HE TRIES  
THE DOOR - IT IS  
LOCKED. HE MOVES  
BACK, LOOKING UP  
AT THE MONASTERY.

AT THE WINDOW WE GET  
A FLEETING GLIMPSE  
OF A HEAD. THE  
CHANTING CONTINUES.

(2 next)



On 4: shot 87

88.     2     H     24°  
           Low angle MS  
           DR. Crab L as  
           he moves R  
           looking up at  
           building.

DOCTOR WHO STANDS THERE,  
 STROKING HIS CHIN  
 CONTEMPLATING WHETHER  
 OR NOT TO KNOCK)

89.     1     F     9°     18. INT. MONASTERY. NIGHT.     /BOOM A4/  
           CS Hands  
           sliding door  
           bolt.

(WE FEATURE THE  
 REVERSE SIDE OF  
 THE DOOR. AFTER  
 A FEW SECONDS WE  
 SEE THE HABITED  
 MONKS ARM MOVE INTO  
 SHOT. VERY QUIETLY  
 HE REMOVES THE BAR  
 HOLDING THE DOOR,  
 OR UNLOCKS THE LOCK.  
 HE PULLS THE DOOR  
 GENTLY, AND THE  
 ARM WITHDRAWS FROM  
 FRAME...)

90.     2     H     16°     19. EXT. MONASTERY. NIGHT     /BOOM C4/  
           Low angle MCS  
           DR. looking  
           up at building

91.     4     E     16°  
           MS Door opens  
           slowly on its  
           own.

(THE DOCTOR, STANDING  
 WITH HIS BACK TO THE  
 MONASTERY, STROKES  
 HIS CHIN, UNSURE OF  
 HIS NEXT MOVE.  
 SUDDENLY HE WHIRLS  
 ROUND AS HE HEARS  
 THE UNMISTAKABLE  
 CREAKING OF THE  
 OPEN DOOR, BLOWN TO  
 AND FRO BY THE  
 WIND, AND HEARD ABOVE  
 THE CHANTING.

92.     2     H     16°  
           MCS DR.  
           reacting

93.     4     E     16°  
           MS Door. DR.  
           moves to it  
           & enters.

(1F next)



On 4: shot 93

DOCTOR WHO MOVES  
TOWARDS IT CAREFULLY  
WONDERING IF IT IS SOME  
KIND OF TRAP. HE  
PAUSES, LISTENS, PUSHES  
IT OPEN, GOES IN)

|        |          |                                   |                                                                                               |                                                                                                                                                                                                                 |
|--------|----------|-----------------------------------|-----------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|        |          | <u>20. INT. MONASTERY. NIGHT.</u> |                                                                                               |                                                                                                                                                                                                                 |
| 94.    | <u>1</u> | F 24°                             | MCS DR. opens door.<br>Pull back. let him go L.                                               | ( DOCTOR WHO PAUSES TO LISTEN ON THE REVERSE SIDE OF THE DOOR. HE PUSHES IT TO BEHIND HIM, THEN MOVES CAUTIOUSLY OUT OF FRAME)                                                                                  |
|        |          |                                   |                                                                                               | <u>/BOOM A4/</u>                                                                                                                                                                                                |
| 95.    | <u>4</u> | E 35°                             | LS Building.<br>The light goes out.                                                           |                                                                                                                                                                                                                 |
|        |          |                                   | <u>/1 to G FAST/</u>                                                                          |                                                                                                                                                                                                                 |
|        |          |                                   |                                                                                               | (A CURTAINED ALCOVE INSIDE THE MONASTERY. THE                                                                                                                                                                   |
| MIX to |          |                                   |                                                                                               |                                                                                                                                                                                                                 |
| 96.    | <u>2</u> | J 35°                             | LS Corridor.<br>Crab L past f/g Pillars to reveal DR. advancing D.S. Let him to through arch. | CHANTING MONKS CAN BE HEARD MUCH LOUDER HERE. AFTER A SECOND OR SO, DOCTOR WHO MOVES IN, LOOKING ALL ROUND.                                                                                                     |
|        |          |                                   |                                                                                               | <u>/BOOM A4/</u>                                                                                                                                                                                                |
|        |          |                                   | <u>/4 to ROLLER/</u>                                                                          |                                                                                                                                                                                                                 |
| MIX to |          |                                   |                                                                                               | THEN, WITH A MOVEMENT OF HIS ARM, HE PULLS THE CURTAIN TO ONE SIDE. BEHIND THE                                                                                                                                  |
| 97.    | <u>1</u> | G 35°                             | MS Crab L with DR. past columns Push in with him to cabinet                                   | CURTAIN IS A TAPE RECORDER. THE SPOOLS REVOLVING. STRETCHED OVER BOTH SPOOLS IS ONE LINK OF TAPE, GOING ROUND ANT ROUND. IT WAS THIS CONSTANT REPETITION, AND THE JOIN IN THE TAPE THAT DOCTOR WHO FIRST HEARD. |
|        |          |                                   |                                                                                               | <u>/BOOM B4/</u>                                                                                                                                                                                                |

(3 next)



On 1: shot 97

|     |   |   |     |                                                                                               |                                                                                                                                                                                                                       |
|-----|---|---|-----|-----------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 98. | 3 | H | 24° | (ON DRAW CURTAIN)                                                                             | HE NODS TO HIMSELF, PUZZLED, BUT NOT SURPRISED, LEANS FORWARD AND SWITCHES IT OFF. THERE IS SILENCE. THEN, A PORTCULLIS SLIDES DOWN, TRAPPING DOCTOR WHO IN THE ALCOVE. THE DOCTOR REACTS AND GRABS HOLD OF THE BARS. |
|     |   |   |     | MS DOCTOR.<br>Whip tilt to gramophone.<br>DR's hand lifts needle. Tilt up to his face.        |                                                                                                                                                                                                                       |
| 99. | 1 | H | 35° |                                                                                               | THE MONK MOVES INTO FRAME. LOOKS AT HIS CAPTIVE, SMILES, THEN STARTS TO LAUGH.                                                                                                                                        |
|     |   |   |     | MS DR. Portcullis comes down. MONK enters R for 2-s.<br>Push in slowly to CS DR. losing MONK. |                                                                                                                                                                                                                       |

(A CLOSE UP OF THE DOCTOR, PUZZLED, A LITTLE SCARED. THE MONK'S CHORTLING CAN BE HEARD OVER.

WE HOLD, THEN:)

S/IMP SLIDE - Next Episode  
THE MEDDLING MONK

100. 4 A ROLLER CAPTION

Dr.Who ..... William Hartnell  
Vicki ..... Maureen O'Brien  
Steven Taymor Peter Purves  
Monk ..... Peter Butterworth  
Edith ..... Alethea Charlton  
Eldred ..... Peter Russell  
Wulnoth ..... Michael Miller  
Saxon Hunter .Michael Guest  
Title music by Ron Grainer and  
the BBC Radiophonic Workshop  
Story Editor Donald Tosh  
Designer .... Barry Newbery

SLIDE - Producer  
VERITY LAMBERT

SLIDE - Directed by  
DOUGLAS CAMFIELD  
BBC tv

FADE S & V.

RESET FOR TAKE FOR TRAILER